

RCA

FXM1 7084



the works of

DUKE



INTEGRALE

VOLUME 12



DUKE ELLINGTON and his Orchestra

Face 1

FXM1 7094

FXM1 7094 A

Duke Ellington

« THE COMPLETE WORKS » VOL. 12 (1940)

1. WARM VALLEY
(D. Ellington) 3'19
2. WARM VALLEY
(D. Ellington) 3'22



3. THE FLAMING SWORD
(D. Ellington) 3'20
4. THE FLAMING SWORD
(D. Ellington) 3'06
5. THE FLAMING SWORD
(D. Ellington) 3'09
6. ACROSS THE TRACK BLUES
(D. Ellington) 2'57
7. ACROSS THE TRACK BLUES
(D. Ellington) 2'56

Duke Ellington
and his Orchestra

MARKET (S) DEPOSIT (S) R. REGISTERED TRADEMARK (S) USED BY AUTHORITY AND UNDER CONTROL OF SACEM
CORPORATION MADE IN FRANCE FROM MASTER RECORDINGS OWNED OR CONTROLLED BY SACEM
SONT INTERDITS - MADE IN FRANCE - TOUS DROITS DU PRODUCTEUR DE L'ŒUVRE PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTORISATION LA RÉPLICATION EN LOCATION LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION

Face 2

FXM1 7094

FXM1 7094 B

Duke Ellington

« THE COMPLETE WORKS » VOL. 12 (1940)

8. CHLOE (G. Kahn-N. Moret) 3'24
9. I NEVER FELT THIS WAY BEFORE
(D. Ellington) 3'20
10. I NEVER FELT THIS WAY BEFORE
(D. Ellington) 3'34
11. DAY DREAM
(B. Strayhorn-D. Ellington-J. La Touche) 2'56



12. GOOD QUEEN BESS
(J. Hodges) 2'97
13. GOOD QUEEN BESS
(J. Hodges) 3'00
14. THAT'S THE BLUES OLD MAN
(J. Hodges) 2'54
15. JUNIOR HOP
(D. Ellington) 3'06

8,9,10 : Duke Ellington
and his Orchestra
11,12,13,14,15 : Johnny Hodges
and his Orchestra

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Side 1

DUKE ELLINGTON AND HIS ORCHESTRA

1. Warm valley (D. Ellington)	Unissued take	(BS 053.430-2)	310
2. Warm valley (D. Ellington)		(BS 053.430-3)	322
3. The flaming sword (D. Ellington)	Unissued take	(BS 053.552-1)	320
4. The flaming sword (D. Ellington)		(BS 053.552-2)	306
5. The flaming sword (D. Ellington)	Unissued take	(BS 053.552-3)	309
6. Across the track blues (D. Ellington)		(BS 053.578-1)	257
7. Across the track blues (D. Ellington)	Unissued take	(BS 053.578-2)	256

Side 2

DUKE ELLINGTON AND HIS ORCHESTRA

8. Chloe (D. Kahn - N. More)		(BS 053.580-1)	324
9. I never felt this way before (D. Ellington)	Unissued on LP	(BS 053.581-1)	329
10. I never felt this way before (D. Ellington)	Unissued take	(BS 053.581-2)	334

JOHNNY HODGES AND HIS ORCHESTRA

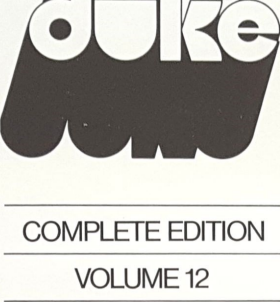
11. Day dream (B. Simpson - D. Ellington - J. La Touche)		(BS 053.603-1)	256
12. Good Queen Bess (J. Hodges)		(BS 053.604-1)	257
13. Good Queen Bess (J. Hodges)	Unissued on 78	(BS 053.604-2)	300
14. That's the blues old man (J. Hodges)		(BS 053.605-1)	254
15. Junior hop (J. Hodges)		(BS 053.606-2)	306

This twelfth volume in the series "THE WORKS OF DUKE ELLINGTON" stems from the year 1940, indeed from a period of a mere fifteen days in the life of the orchestra. This is a ample indication of the sustained activity which has always been so characteristic of the Ellingtonian world. When one considers some of the orchestra's itineraries, some of the distances covered and the number of concerts given, one wonders no more at the long service of so many repeated soloists within such a demanding organization. It could only be because the musical experience was so truly enriching that such a team was able not merely to stick together but to maintain a cohesion without equal. There was surely the affection that most brilliant musicians genuinely related the challenge their leader so consistently rendered them. This is probably more especially true of one of the most eminent men in the Ellington ranks, Johnny Hodges, to whom this album stands as a worthy tribute.

Johnny Hodges, born in 1909, spent almost his entire career in the Duke Ellington Orchestra. After serving his apprenticeship with Bobby Sawyer, Lloyd Scott and Chick Webb, he joined Duke in 1928. Although he left in 1951 to form his own band, he returned to the Ellington fold in 1955 and remained there right up until his death in 1970. He holds a prominent place in the history of jazz, having endowed the alto-saxophone with a totally original sound and style, much in the same way as Coleman Hawkins did for the tenor. Prior to the emergence of Charlie Parker, Hodges was the boss man of the alto-sax, his skills being approached only by musicians of the calibre of Benny Carter and Willis Smith. He produced a warm, vibrant sound which many saxophonists have admired and sought to imitate. Before him - and with the notable exception of Benny Carter - the tone of the alto-sax had been colourless, the phrasing jumpy and inadequately expressive. Since Hodges had created a new style, which he never ceased striving to perfect, it is hardly surprising that disciples and imitators were so numerous (Charlie Holmes or Woody Herman, for example). Indeed, traces of his influence can be heard in the playing of musicians as diverse as Edgus Sampson, Chuck Webb's altoed back in the thirties, Carl Fenton, the impressed

Photo: J.P. Lelou

the works of DUKE ELLINGTON



Grand Prix du Disque 1975 • Académie du Disque Français

herald of Rhythm and Blues, and modernist Cannonball-addictivity. Johnny Hodges may not have revolutionized jazz in the way that Charlie PARKER did, but he was nonetheless a creator of tremendous stature and his contribution was historically vital. The Hodges style is characterized by its fluidity, ease and logic. Even when the mood is one of greater abandon, the elegance remains intact, and each note retains its essential significance. Quietism and elegance are enveloped in the pulse of blood, a master he reversed, evolved a mode of expression permeated by a highly sensual lyricism and devoid of aggressiveness.

In the outside world Hodges liked to assume the mantle of a man thoroughly relaxed and one whose contacts with music were purely incidental. But behind this mask, borne with Keaton like humour, existed a unfailingly demanding professional musician, apt to pronounce firm, occasionally even harsh judgments on his chosen art. This ideal approach instilled him with a discipline which his style, unmarred by any unnecessary fluff, undoubtedly reflected. Hodges was a man of refinement who, appreciating the true value of beauty, constantly sought to embellish and never to disguise.

In this album, the "Tribute" - a curious nickname dating from his youth - is heard on length on the two takes of **Warm Valley**, these following on from the first take included in the preceding volume. One never wears of hearing solos of such expressive romanticism. Furthermore, all three takes offer essentially different arrangements, confirming once again the real wealth of Ellington's arranging talents. The fascination of each of such that it would be difficult to single out any particular take as the best; Johnny Hodges is obviously the star of the first group tracks originally issued under his own name: **Day Dream**, a very beautiful Billy Strayhorn composition and one of Hodges' most famous features in slow tempo, combines an inherent nostalgia and the voluptuous melancholy of the alto's captivating solo work. **Good Queen Bess** and **Junior Hop** are two medium tempo numbers of the sort Hodges liked so much, for they enabled him to improvise over a somewhat under-stated rhythmic

DISCOGRAPHY

1) - 2) - 3) - 4) - 5) Wallace Jones, Rex Stewart, Charles "Coker" Williams
Lawrence Brown, Joe "Tricky Sam" Norton (8), Juan Tizol (4), Johnny Hodges (8), Otto Hardwick (6), Ben Webster (8), Harry Carney (16), Ed. C. de. Barney (6), Edward "Duke" Ellington (8), Fred Guig (4), Jimmy Barton (8), Willem "Sonny" Greer (8) (Chicago, October 17th, 1940)
6) - 7) - 8) - 10) Same with the following track added: Chicago, October 28th, 1940
11) - 12) - 13) - 14) - 15) Charles "Coker" Williams (8), Lawrence Brown (8), Johnny Hodges (8), Harry Carney (16), Edward "Duke" Ellington (8), Jimmy Blanton (8), Willem "Sonny" Greer (8) (Chicago, November 2nd, 1940)

DISCOGRAPHICAL NOTES

Of the pieces played by the big band Rex Stewart plays the trumpet solos on **Warm valley** and **Across the track blues**. "Coker" Williams is the soloist in **The flaming sword** and **Chloe** and Wallace Jones is the soloist on **I never felt this way before** (where Coker Williams can also be heard briefly before the vocal).
On **The flaming sword** Juan Tizol and Tricky Sam Norton play the first and second trombone solos respectively. In **Chloe** "Tricky Sam" is heard in the opening section and Lawrence Brown later. On **I never felt this way before** Juan Tizol is the first soloist and Lawrence Brown the second. Lawrence Brown also plays the trombone solo on **Across the track blues**.
Johnny Hodges, Ben Webster, Harry Carney and Barney Bigard play all alto-sax, tenor-sax, baritone-sax and clarinet solos respectively.
For all other instruments as well as for the session made under the name of Johnny Hodges, the above discography should provide adequate information. It should be noted, however, that Johnny Hodges plays soprano-sax on **That's the blues old man** and alto-sax on the other pieces.

ALREADY ISSUED :
in separate LPS and in BOXES

Vol. 1 731043
Vol. 2 741028
Vol. 3 741029
Vol. 4 741039
Vol. 5 741048

Duke 1 Box of 5 LPS
Vol. 11 FXM1 7072

Vol. 6 741068
Vol. 7 741085
Vol. 8 741114
Vol. 9 FPM1 7002
Vol. 10 FPM1 7047

Duke 2 Box of 5 LPS

base, all the more swinging for its subtle modulation. Hodges is much at ease on both these tracks, he is particularly happy and relaxed mood on **Good Queen Bess**, and on **Chloe** and Williams is particularly happy and relaxed mood on **Good Queen Bess**, which makes his contribution with much greater restraint. **That's The Blues Old Man** enables us to hear Hodges on soprano-saxophone; he does not exhibit the same impressive attack as Stan Getz, but he imparts much of the natural lyricism and delicately poised sonority of his own alto work.

If the emphasis of these notes has been on Johnny Hodges, it is certainly not meant to imply that the big band tracks are only of secondary interest. **Chloe** and **Across The Track Blues**, like **Warm Valley**, are of the highest calibre. **Chloe**, a remarkable arrangement by Billy Strayhorn with a "two set" call on trombone by Tricky Sam Norton, with the passage of time, gets closer and closer to accents of the human voice. He is followed by an introspective, delicate Barney Bigard, then by Lawrence Brown. Coker Williams, Jimmy Blanton and finally, as Hodges influenced Ben Webster. **Across The Track Blues**, a typical Ellingtonian blues composition, features Barney Bigard on Louisiana, with a touching Rex Stewart and Lawrence Brown with his full, sentimental trombone sound. The superb Ellingtonian artistry is particularly in evidence at the end of the track, where the dialogue between Barney Bigard and the saxophone is particularly effective.

After scaling such heights, **The Flaming sword** seems little more than a pleasing excursion, especially for Sonny Greer whose corgi rhythm echoes the voque of Carmen Miranda. In even more striking contrast, **I never felt This Way Before** seems a mere vehicle for another Herb Jeffries vocal.
In closing, we should like to thank J. Valburn, G. Debreux and all our numerous friends for their help in the preparation of this volume.

Translation by Dan Waterhouse

Re issue produced by Jean-Paul GUTIER

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